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UNIVERSITY EXTENSION LECTURES

SYLLABUS

OF A

COURSE OF SIX LECTURES

ON

English Writers of the Present Era

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|------------|-------------|-------------------|
| 1. Carlyle | 3. Kingsley | 5. Matthew Arnold |
| 2. Newman | 4. Ruskin | 6. Kipling |

BY

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- "The latest gospel in this world is, to know ~~the~~ work and do it."—*Carlyle*
- "My battle ~~was~~ with Liberalism."—*Newman*
- "The age of chivalry is never past as long as there is a wrong left unredressed, or a man or a woman left to say 'I will redress that wrong, or spend my life in the attempt.'—*Kingsley*
- "Life is real—not evanescent nor slight. It does not vanish away; every noble life leaves the fibre of it, forever, in the work of the world."—*Ruskin*
- "Who saw life steadily and saw it whole."—*Matthew Arnold*
- "[We] are neither children nor gods, but men in a world of men."
—*Rudyard Kipling*

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The Class.—At the close of each lecture a class will be held for questions and further discussion. All are urged to attend it and to take an active part. The subjects discussed will ordinarily be those arising from the lecture of the same evening. In centres in which no Students' Association (see below) has been formed, the class will afford opportunity for the lecturer to comment on the papers submitted to him.

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The Weekly Papers.—Every student has the privilege of writing and sending to the lecturer each week, while the course is in progress, a paper treating any theme from the lists given at the end of each part of the syllabus. The paper should have at the head of the first sheet the name of the writer and the name of the centre. Papers may be addressed to the lecturer, University Extension, 111 South Fifteenth street, Philadelphia.

The Students' Association.—Every lecture centre will be greatly helped in its work by the formation of a club or other body of students and readers desirous of getting the stimulus that working in common affords. This Students' Association will have its own organization and arrange its regular programme, if possible, both before and after as well as during the lecture course. The lecturer will always lend his help in drawing up programmes, and, when the meeting falls on the day of the lecture, will endeavor to attend and take part. Much of the best work of Extension is being done through the Students' Associations.

The Examination.—Those students who have followed the course throughout will be admitted at the close of the lectures to an examination under the direction of the lecturer. Each person who passes the examination successfully will receive from the American Society for the Extension of University Teaching a certificate in testimony thereof.

I. Thomas Carlyle.

"All true work is sacred; in all true work, even but true hand-labour, there is something of divineness. O brother, if this is not worship, then I say the more pity for worship, for this is the noblest thing yet discovered under God's sky. Who art thou who complainest of thy life of toll? Complain not. Look up, my wearied brother; see thy fellow workmen there in God's eternity; surviving there, they alone surviving; sacred band of the immortals, celestial body-guard of the Empire of Mankind."—Thomas Carlyle.

BIOGRAPHICAL DETAILS.—Thomas Carlyle was born December 4, 1795, in Ecclefechan, Annandale, first son of James Carlyle, mason and small farmer, and his second wife, Janet Aitken. Carlyle had the usual training of the clever Scotch boy—even peasants' son—a start at home from mother and father in reading and arithmetic, the village school, Latin under the eye of the minister, the grammar school (Annan) for some French, Latin, mathematics, then the university. Carlyle went up (walked) to Edinburgh in November, 1809, expecting in the end to enter the ministry. He got some Latin, Greek, and mathematics at college, but he was not remarked except among his associates, to whom he seemed a second Dean Swift. He became mathematical tutor at Annan, 1814, and set about qualifying for the ministry by preaching two sermons in Edinburgh. In 1816 he went to Kirkcaldy to teach, became intimate there with Irving, then also a schoolmaster. There he abandoned his orthodox views and all thoughts of the ministry. In 1819 he began the study of law, but it was soon given up. Dyspepsia seized on him. His "three most miserable years" follow, in which hackwork and tutoring keep him alive. The "spiritual new birth" described in *Sartor*, is an autobiographic fragment of this period. His study of German revealed to him a master in Goethe. For some years Carlyle acted as tutor to Charles and Arthur Buller, which took him to London. His literary work, passing over articles for encyclopædias and translations of Goethe's *Wilhelm Meister* and Legendre's geometry, was fairly begun by his *Life of Schiller*. In 1826 Carlyle married Jane Welsh, "the flower of Haddington", a marriage not without its mutual affection and happiness and comradeship, likewise not without its heartburnings and explosions and human discontent. They lived at Edinburgh, then at Craigenputtock, 1828 to 1834, where in the quiet of a remote country house Carlyle forged his intellect to its best uses. *Sartor Resartus* and many of the essays belong to this period. In May, 1834, he went to London, soon renting No. 5 (now 24) Cheyne Row, Chelsea, his abode till death. The *French Revolution*, begun there the year of his arrival, was finished in 1837, and its publication marks the turn of the tide of fortune. His

articles were accepted in magazines. He lectured publicly, the most important course (1840) being published as *Hero-Worship*. Friends gathered about him—Stirling, F. D. Maurice, Tennyson, Macready, Dickens, Thackeray. His interest in present politics in critical times is marked by *Chartism*, 1839, *Past and Present*, 1843, *Latter-day Pamphlets*, 1850. Meanwhile five years of work had been put into the *Life and Letters of Oliver Cromwell*, 1845, which “established his position as a leader of literature.” The admirable life of Stirling belongs to 1851. In 1857 he entered “the valley of the shadow of Frederick”, and after fourteen years of labour mostly spent in his “sound-proof” room, *Frederick II.* was completed (i., ii., 1858; iii., 1862; iv., 1864; v., vi., 1865). Carlyle was elected rector of the University of Edinburgh, but “the perfect triumph” of his reception was almost immediately darkened by the death of his wife, April 21, 1866. Carlyle’s final years were clouded by this loss. The writing of his reminiscences and the preparation of the *Letters of Jane Welsh Carlyle* were the last works of his hand. His death was on February 4, 1881. He was buried, according to his wish, in the kirkyard of his father at Ecclefechan.

The best brief article on Carlyle’s life is that of Sidney Lee, in the *Dictionary of National Biography*. An excellent brief account of the man and his work is afforded by Dr. Garnett’s ¹*Life of Thomas Carlyle* (“Great Writers” series: London, Walter Scott); John Nichol’s *Thomas Carlyle* (“English Men of Letters” series); Professor Masson, *Carlyle Personally and in his Writings*. For other memoirs by Wylie, Conway, Nicoll, Larkin, Shepherd, etc., see Anderson’s bibliography appended to Dr. Garnett’s book. The ultimate sources are Carlyle’s *Reminiscences*; Froude’s *Thomas Carlyle* (first 40 years) and *Thomas Carlyle* (life in London); *Letters and Memorial of Jane Welsh Carlyle*; *Correspondence of Carlyle and Emerson*; his *Letters*, edited by Professor Norton. Interesting details of Carlyle localities are given in *Homes and Haunts of Thomas Carlyle*, “Westminster Gazette Library,” and *The Carlyles’ Chelsea Home*, by Reginald Blunt.

The authorized publishers of Carlyle are Chapman and Hall, who have his chief works in a convenient and very inexpensive form. Their Centenary edition (New York: Scribners, \$1.25 per vol.) is admirable. There is a *Bibliography of Carlyle*, by R. H. Shepherd, London, 1881; see also Anderson, above.

LECTURE.

I. *Formative Influences.* Ecclefechan, the Entepfuhl of Sartor, described. The Carlyles, “fighting masons of Ecclefechan”; shrewd

¹ University Extension students would do well to procure for themselves copies of books marked ** and possibly those marked *. The University Extension library for this course will contain the most important works of reference.

sense, native integrity and piety of Carlyle's father; sensitiveness of his mother. The Scotch family life—belief in education, hopes and sacrifices for the clever son. Hebraic cast of Scotch Calvinism. Carlyle owed much to his father and to Ecclefechan both in his powers and his limitations. Debt to Goethe and Fichte. Yet he made himself. His "fire-baptism" was in Leith Walk; the forging of the man at Craigenputtock. Carlyle united many gifts in strongly accentuated form: an intense individuality, egoism, by which he reached a fresh view of things and a fresh style; idealism, yet with a deep sense of actuality, which emphasized the deed and the doer; belief in the divine within man and without; hence, reverence before the mysterious universe and human life; keenness of vision and marvellous powers of expression; humour and tenderness; grotesqueness growing toward coarseness; rugged strength united with fervid poetic imagination; a seer rather than a scholar; narrowness of sympathy, especially in the fine arts; 'a Calvinist without a creed', standing prophet-like amidst a despised civilization.

II. *The key to Carlyle's nature is Sartor Resartus.* Faith, duty, God—the Puritan ideal, stript of its theology. Its negative side, hatred of cant and sham. The "clothes-philosophy". Swift and Byron compared as satirists of life. The gospel of work; its sacredness and dignity. Carlyle's love of actuality, of significant fact, illustrated in the essays on Burns, Johnson, Goethe. Dry-as-dust industry in search of such fact, in *Cromwell's Letters and Speeches*, and imaginative interpretation of it in terms of life. Vindication of Carlyle's ethical position and method in his rehabilitation of Cromwell. Limitations of his view of history in *French Revolution*. Carlyle's hero-worship: make the divine prevail. What is the divine within man and without? "This world is built, not on falsehood and jargon, but on truth and reason." The mission of the hero in human affairs, to see truth and proclaim it. *Frederick*. Contrast with the mission of industrialism, democracy, and the ballot-box. *Chartism, Latter-day Pamphlets*. Carlyle and the Eternities and Immensities; his transcendentalism. Reverence for the unseen divine, the eternal background of this little transient life.

III. *Limitations to Carlyle's view of life, politics, history.* His Puritan ideal, reliance on intuition, subjective prepossessions. Inconsistencies of preaching and practice. His historical method rejected by the historians, his sociology by the economists. Do these limitations vitiate his position as the greatest intellectual force of the era? "A moral force of great importance" (Goethe), the chief stimulus in a lethargic, utilitarian age. His work also effective through others—Tennyson, Ruskin, Kingsley. A liberalizing force, a solvent of dogma and conventions. His gospel of duty, work, God, sets up no low standard of living. Literature, however, claims him in the main.

IV. *Characteristics as a writer.* Eye for detail; unexcelled in landscape, unequalled in human portraiture. Force, burning and impassioned as the prophet's fire. Humour of the grotesque Swiftian sort, from the depths of life. Tenderness, especially in simple human relationships. Sublimity at times. Fervid imagination; faculty of imagery. Working essentially in the sphere of emotion, Carlyle is one of the greatest of poets. His style is not imitated from the German but in the main self-evolved. Its faults of mannerisms, lack of restraint, but in clarity, directness, force, a wonderful instrument of genius, an image of the man himself.

Illustrations. The illustrations of the lecture will include scenes of Carlyle's boyhood, Ecclefechan, Annan, etc.; Edinburgh, Craigenputtock, London, 5, Cheyne Row; and portraits of Carlyle, his wife, and his friends.

Critical Studies. Criticism of Carlyle is voluminous. The following works are representative: J. R. Lowell, *My Study Windows*; E. W. Hamley, *Thomas Carlyle, an Essay* (Blackwood, 1881); David Masson, *Carlyle, Personally and in his Writings* (Macmillan, 1885); *Carlyle's Ethics*, Leslie Stephen, in *Hours in a Library*, iii. (Smith, Elder, 1892); *Modern Humanists*, J. M. Robertson (Swan Sonnenschein, 1891); R. H. Hutton, *Modern Guides of English Thought* (Macmillan, 1887); *Carlyle's Place in Literature*, Frederic Harrison, *Forum*, 1895.

STUDENT WORK.

The following are representative readings: *Sartor Resartus*; *Essays Burns and Characteristics*; *Latter-Day Pamphlets*; *Life of Stirling*; *French Revolution*, Pt. I ("The Bastille"). Excellent cheap editions are published by Chapman, Hall. The Athenæum Press edition of *Sartor* is recommended (Boston: Ginn and Co.).

The University Extension examination requires candidates to prepare the *Sartor* and any other one of the selections above.

Essays and Studies: (1) Sketch Carlyle's boyhood (cf. *Sartor* and *Reminiscences*). (2) "Blumine," in *Sartor*, a study of the episode and its original. (3) Write a summary, with a criticism, of Carlyle's essay, *Characteristics*. (4) Summarize and compare Carlyle's essay on *Burns* with Mr. Henley's. (5) Explain and illustrate Carlyle's gospel of Hero-worship. (6) What aspects of Carlyle may be described as Liberal, as Radical? (7) In what respects was Carlyle anti-democratic? (8) Report briefly Masson's lecture on Carlyle's Creed. (*Carlyle Personally and in his Writings*, Macmillan, 1885.) (9) "*The French Revolution* is usually, and very properly, spoken of and thought of as a prose poem, if prose poem there can be. It has the essential character of an epic, short of rhythm and versification."—Frederic Harrison. Put forward grounds for this

opinion. (10) Give, with brief illustrations, the special characteristics of Carlyle's style, as respects diction and structure of sentence. (11) Studies of Carlyle's style as respects (a) Force, (b) Humour, (c) Tenderness. (12) A study of the character and genius of Jane Welsh Carlyle.

CRITICAL COMMENTS.

In General. "Towards England no man has been and done like you."—Stirling's last letter to Carlyle.

As Thinker. "As a thinker he judges by intuition instead of calculation. In history he tries to see the essential facts stripped of the glosses of pedants; in politics to recognize the real forces marked by constitutional mechanism; in philosophy to hold to the living spirit untrammelled by the dead letter."—Leslie Stephen, *Dictionary of National Biography*, ix., 125.

"A teacher without grasp even of his own teaching, a life-long preacher of contradictions, a prophet with a gospel of shreds and patches."—John M. Robertson, *Modern Humanists*, p. 22.

Effect of his Work. "The merits of a preacher must be estimated rather by his stimulus to thought than by the soundness of his conclusions. Measured by such a test, Carlyle was unapproached in his day. He stirred the mass of readers rather by antagonism than sympathy; but his intense moral convictions, his respect for realities, and his imaginative grasp of historical facts give unique value to his writings."—Leslie Stephen, *Dictionary of National Biography*, ix., 125.

"He may be the greatest mannerist of his age while denouncing conventionalism—the greatest talker while eulogizing silence—the most woeful complainer while glorifying fortitude—the most uncertain and stormy in mood while holding forth serenity as the greatest good within the reach of man; but he has none the less infused into the mind of the English nation sincerity, earnestness, healthfulness, and courage."—Harriet Martineau, *Autobiography*, i., 387.

As Man of Letters. "If his position as the greatest English man of letters of the century in prose be disputed, it will generally be found that the opposition is due to some not strictly literary cause, while it is certain that any competitor who is set up can be dislodged by a fervent and well-equipped Carlylian without very much difficulty. . . . The *diathesis* is there—the general disposition toward noble and high things. The expression is there—the capacity of putting what is felt and meant in a manner always contemptuous of mediocrity, yet seldom disdainful of common sense. To speak on the best things in an original way, in a distinguished style, is the privilege of the elect in literature."—Saintsbury, *XIX Century Literature*, pp. 237, 240.

His Style. "He confounds all styles, jumbles all forms, heaps together Pagan allusions, Bible reminiscences, German abstractions, technical terms, poetry, slang, mathematics, physiology, archaic words, nealogies. There is nothing he does not tread down and ravage. The symmetrical constructions of human art and thought, dispersed and upset, are piled under his hands into a vast mass of shapeless ruins, from the top of which he gesticulates and fights like a conquering savage."—Taine, *English Literature*, iv., 291.

"Of Carlyle's literary genius . . . his supremacy is attested by the fact that he is one of the very few in whose hands language is wholly flexible and fusible. . . . Shelley works his will with language gracefully, as one guides a spirited steed: Carlyle with convulsive effort, as one hammers a red-hot bar."—Richard Garnett, *Life of Thomas Carlyle*, p. 175.

II. John Henry, Cardinal Newman.

" Yet there is one I more affect
Than Jesuit, Hermit, Monk, or Friar,
'Tis an old man of sweet aspect,
I love him more, I more admire. . .

He comes, by grace of his address,
By the sweet music of his face,
And his low tones of tenderness,
To melt a noble, stubborn race."

" Thou didst impart
Thy lessons of the hidden life,
And discipline of heart."

—John Henry Newman, from poems on St. Philip Neri.

BIOGRAPHICAL DETAILS.—John Henry Newman was born in London, February 21, 1801, eldest son of John Newman, banker, and Jemima Fourdrinier, daughter of a Huguenot paper manufacturer of London. He went to school at Ealing, read with passionate interest Scott, the Bible, Law's *Serious Call* and Milner's *Church History*. Entered Trinity College, Oxford, gained a scholarship, and graduated B. A. without distinction in 1820. Intended for the Bar. He won a fellowship at Oriel in 1822, "a turning point in his life." The same year Pusey was elected fellow of Oriel. In 1824 Newman became curate of St. Clement's Church, Oxford. Successive appointments mark his rising influence—vice-principal of St. Alban's Hall, tutor of Oriel, university examiner, vicar of St. Mary's (the university church of Oxford). His first real work was the *Arians of the Fourth Century*, published in 1833. Breaks with the Evangelical party, visits Italy and Sicily with Hurrell Froude—wrote the poems of the *Lyra Apostolica* (e. g., "Lead, kindly Light"). Returning to England 1833, he found Liberalism had suppressed ten Irish bishoprics and was threatening the English Church. Keble preached the sermon on National Apostasy, and a movement to defend the Church was begun. Newman, Froude, Palmer, Perceval, Rose were its chief members. In 1835 Dr. Pusey joined it and gave it status. They believed in Anglo-Catholicism. Newman's writings from 1834 to 1839 were expositions of this now generally accepted view. The influence of his sermons and writings and personality was supreme in Oxford. In 1841, publishing the ninetieth of the *Tracts for the Times*, he aimed to show that the Thirty-nine Articles of the Prayer Book "do not oppose Catholic teaching; they but partially oppose Roman dogma; they for the most part oppose the domi-

nant errors of Rome." The gathering storm burst. Newman withdrew to his Littlemore monastery, to study and meditation. In 1843 he retracted his hard sayings of Rome, in 1845 he joined the Roman Catholic Church. He went to Oscott, to Rome, whence he returned to found in England the institute of the Oratory of St. Philip Neri. In the Oratory, first in Alcester Street, then in Edgbaston, Birmingham, he spent almost all the remaining years of his life, preaching and lecturing and writing with wonderful power. In 1854-58 he was rector of the Catholic University in Dublin, which did not live (cf. *The Idea of a University*). In 1859 he established a school for Roman Catholic boys at Edgbaston. In 1864 began the controversy with Charles Kingsley that ended in the history of his religious opinions, called *Apologia pro Vita Sua*, a work which showed an entirely sincere and admirable character. In 1874 he had the controversy with Gladstone respecting the Vatican Decrees and civil allegiance. In 1879 he was made cardinal. He died August 11, 1890, and was buried in the burial place of the Oratorians at Rednal.

A brief but admirable account of Newman's life is written by W. S. Lee in the *Dictionary of National Biography*, vol. xl. Short monographs of value are H. J. Jennings, *Cardinal Newman: the Story of His Life*, (London: Simpkin, Marshall, 1882); W. Meynell, *John Henry Newman*, (London: Kegan Paul); J. S. Fletcher, *A Short Life of Cardinal Newman*, (London: Ward and Downey, 1890); John Oldcastle, *Cardinal Newman*, (in *Merry England*, October, 1890). The final authorities are Newman's *Apologia pro Vita Sua* and *Letters and Correspondence*, ed. by Anne Mozley.

Newman's works are published in a popular collected edition in thirty volumes, London and New York: Longmans (90 cents). This edition is recommended for students of prescribed reading below, ***Apologia*, ***Poems*, ***Callista*, **Loss and Gain*.

LECTURE.

I. *Religious Conditions about 1830.* Reaction from the Revolution meant lethargy; lack of spirituality everywhere in the Church; utilitarianism in ethics. New streams of life; the Romantic movement in literature emphasized the inner life (Wordsworth, Byron) and loved the past (mediævalism of Scott, Keats); the liberal and democratic movement resumed its vitality, giving hope of a new era by means of political changes (Reform Bill, 1832). One aspect of this liberal movement was to secure justice for Roman Catholics against the Establishment by Catholic emancipation and the suppression of superfluous Irish sees. Science was operating against tradition; the founding of the British Association for the Advancement of Science, 1832, a cause of disquiet in the Church. Thus, out of fears among members of the Establishment concerning science, democracy, liberalism, dissent, arises the Oxford Movement. The accepted

starting point Keble's sermon on National Apostasy, in St. Mary's Church, Oxford, July 14, 1833.

II. *Newman's Personality and Training.* Heredity explains little save his love of music. Early training was religious, evangelical, he knew the Bible by heart, was superstitious, imaginative; converted, in the evangelical school, at the age of fifteen; early devotion of himself to the single life. Oxford brings new influence from Dr. Hawkins, the Rev. William Jones, and Dr. Whately—each giving some distinct impress on his principles of religion—baptism, tradition, apostolic succession, probability, the Church as a substantive, not an abstract, body. His evangelical position was abandoned. Newman as preacher in the University Church of St. Mary's was the greatest force and most fascinating personality of his time.

III. *The Men of the Oxford Movement:* John Keble (1792–1866) gave the poetry and spirituality; Hurrell Froude (1803–1836) the strong bent to mediæval usages; Edward Bouverie Pusey (1800–1882), the learning and prestige of the movement; Newman was its apostle. Aims: to oppose liberalism and conserve the Church; to reassert the substantive view of the Church, its custody of truth, its sacraments; hence the new term of the Anglo-Catholic Church. “Newman was the founder of the Anglican Church as it now is.”—(*The Guardian*.) The progress of the movement viewed in Newman's theological positions. The momentous scene of his conversion to the Roman communion at Littlemore, 1845. Newman's life at the Oratory of St. Philip Neri, Edgbaston.

IV. *Literary Aspects of Newman's Work.* Brief statement of his mind, beliefs and sympathies: supremacy of dogma, subordination to his own logic, reactionary view of modern life. His interests centre in aspects of belief, in the practical forms presented by the times; in problems of the individual soul not in problems of society. Illustrations from his sermons. As a preacher comparable with Bossuet. Newman had the power of vital treatment of theological dogma, as in *Apologia pro Vita Sua*—“the drama of a soul;” logic is here invested with the fascination of plot. Style lucid, reserved, direct, powerful—a classic style among English prose writers. Newman's serious poetry is almost entirely religious. It has manifest limitations in scope and rhythm and imagery compared with Miss Rossetti's religious verse; *The Pillar of the Cloud* (“Lead, kindly Light”) an exception. The *Dream of Gerontius* his chief effort as a poet. Consideration of his tales *Loss and Gain* and *Callista*; intrusion of the didactic purpose; faults of construction; the theologian's view of life. Newman is not a great man of letters, either as poet, essayist, or novelist; his greatness lies in his practical life, in his personality as a spiritual leader, walking before God and following unswervingly the truth as he saw it.

Illustrations. The illustrations will present the chief places with which Newman was associated: Oxford—Trinity College and Oriel College, St.

Mary's, etc.; Littlemore—Church and *μονή*; Birmingham—the Oratory, Edgbaston, etc.; as well as portraits of Newman and his associates in the Oxford Movement.

In addition to the biographical studies cited above the following books and essays are of chief value. Church, *Oxford Movement*; Oakeley, *Notes on the Tractarian Movement*; Froude, *Short Studies on Great Subjects*, Fourth Series; Joseph Jacobs, *George Eliot, Matthew Arnold, Browning, Newman*; A. Birrell, *Scribner's*, vol. 3; C. K. Paul, *Century*, vol. 2; W. S. Lilly, *Fortnightly*, vols. 32, 54; H. Goodwin, *Contemporary*, vol. 61; W. Meynell, *ib.*, vol. 53; portraits in *Art Journal*, vol. 43, (1891); L. E. Gates. *Three Studies in Literature* (Macmillan).

STUDENT WORK.

Newman can be best approached through his ***Apologia*, which is an admirable key to his life and his beliefs, as well as one of the most important of autobiographies. The same theme is the basis of the tale **Loss and Gain*, if one prefers the popular and weaker exposition. For a notion of his sermons read a few of the *Parochial Sermons*; Professor Saintsbury singles out *The Individuality of the Soul* (vol. iv, No. 6), for especial praise. The **Idea of a University* is his most representative volume of a literary historical kind. Newman's poetry is on the whole of slight extent. ***The poems on St. Philip Neri, Pillar of the Cloud, Dream of Gerontius* are representative. ***Callista* should be read as Newman's best venture into pure prose literature.

The best edition of these for students' purposes is that of Longmans mentioned above.

The University Extension examination on this course will confine questions on Newman to the parts marked ****.

Essays and Studies. The following themes are suggested for essays, studies, or reports: (1) Newman's conception of the Church of Christ. (2) Newman's position as the opponent of liberalism. (3) Newman as a preacher. (4) Analysis of *Loss and Gain*. Is it a tale? (5) A study of *The Pillar of the Cloud*; its composition, purport, and poetic value. (6) A study of *The Dream of Gerontius*. (7) A study of the characters Agellius and Callista. (8) A comparison of Newman and Kingsley, based on *Callista* and *Hypatia*.

CRITICAL COMMENTS.

The Man. "He was above middle height, slight and spare. His head was large, his face remarkably like that of Julius Cæsar. The forehead, the shape of the ears and nose were almost the same. The lines of the mouth were very peculiar, and I should say exactly the same. In both men there was an original force of character, which refused to be moulded by circumstances, which was to make its way, and become a

power in the world; a clearness of intellectual perception, a disdain for conventionalities, a temper imperious and wilful, but along with it a most attaching gentleness, sweetness, singleness of heart and purpose. Both were formed by nature to command others; both had the faculty of attracting to themselves the passionate devotion of their friends and followers."—J. A. Froude, "The Oxford Counter-Reformation," *Short Studies on Great Subjects*, Fourth Series, p. 192.

His Mission. "A shy Oxford student has come out on its behalf [of "a dying creed"] into the field of controversy, armed with the keenest weapons of modern learning and philosophy; and wins illustrious converts, and has kindled hopes that England herself, the England of Elizabeth and Cromwell, will kneel for absolution again before the Father of Christendom."—Froude, *ib.*, p. 190.

"His history . . . is the history of the famous thing called the Oxford Movement, which changed the intellectual as well as the ecclesiastical face of England."—Saintsbury, *XIX. Century Literature*, p. 365.

The Preacher. "There are hardly any passages in English literature which have exceeded in beauty the descriptions of music, in his University sermons; the descriptions of the sorrows of human life in his sermon on the pool of Bethesda; the description of Elijah on Mount Horeb; or, again, in the discourses addressed to mixed congregations: 'The Arrival of St. Peter as a Missionary in Rome;' the description of Dives as an example of a self-indulgent voluptuary; the account of the Agony in the Garden of Gethsemane, and of the growth in the belief in the Assumption of the Virgin Mary."—Dean Stanley.

Literary Aspects. "What Father Newman did in life and letters is of quite subordinate interest to the spiritual career of the Fellow of Oriel. His true sphere was in action, not in thought or literature. . . . He was born to lead men. . . . It was by personal intercourse that he sought to move the world, and did move it. . . . He did influence the(ir) actions [of men], but, as a consequence, most of what he wrote has in reality died with its practical effect, and of his forty volumes but a few sermons, 'Lead, kindly Light'—the one hymn of our language—the *Apologia*, and perhaps *The Idea of a University*, will form permanent additions to English literature."—Jacobs, *George Eliot*, etc.

I. Charles Kingsley.

"Forward! Hark, forward's the cry!
One more fence and we're out on the open,
So to us at once, if you want to live near us!
Hark to them, ride to them, beauties! as on they go,
Leaping and sweeping away in the vale below!
Cowards and bunglers, whose heart or whose eye is slow,
Find themselves staring alone.

So the great cause flashes by;
Nearer and clearer its purposes open,
While louder and prouder the world-echoes cheer us:
Gentlemen sportsmen, you ought to live up to us,
Lead us and lift us, and hallo our game to us—
We cannot call the hounds off, and no shame to us.
Don't be left staring alone!"

—Charles Kingsley.

BIOGRAPHICAL DETAILS.—Charles Kingsley was born June 12, 1819, at Holne, Devon. He was the eldest son of the Rev. Charles Kingsley, successively curate in the Fens, at Holne, Burton-on-Trent, and Clifton, Notts., and rector of Barnack, Clovelly, and St. Luke's, Chelsea. His mother, born in Barbados, was daughter of Nathan Lucas. Kingsley's younger brothers achieved fame—George Henry as a physician and traveller, Henry as a novelist. Kingsley was educated at Clifton (near Bristol) and Helston, Cornwall, then at King's College, London, and Magdalene College, Cambridge. He met his future wife, Fanny Grenfell, on July 6, 1839, "my real wedding-day." He came under the influence of the writings of Coleridge, Carlyle, F. D. Maurice. In 1842 he took his B. A., was ordained, and became curate at Eversley, Hampshire. Curate of Pimperne. Married, 1844. Vicar of Eversley, 1844; an indefatigable parish worker. He published *The Saint's Tragedy*, 1848. Joined Maurice, Hughes, Ludlow, and others in founding the Christian Socialist movement; wrote papers in *Politics for the People*, 1848, under the signature of "Parson Lot," and in the *Christian Socialist*, 1850. The novels, *Yeast*, 1848, and *Alton Locke*, 1850, belong to the same period of social ferment. His views unpopular. Lectured for a short time in English in Queen's College, London. In 1853 he published *Hypatia*. Visiting Torquay, his love of natural history led him to compose the articles later called *Glaucus*; at Bideford he wrote his fourth novel, *Westward Ho!*, 1855. His fifth novel, *Two Years Ago*, appeared in 1857. Appointed one of the Queen's chaplains, 1859. Lectured on Modern History in Cambridge, 1860–69. *Water Babies*, 1863. Controversy with Newman, 1864. Health henceforth impaired. Helped in the movement for national schools.

Hereward the Wake, 1866, is a novel of the Fen country he loved. *At Last*, 1870, is descriptive of his voyage to the West Indies. Canon of Chester, 1869; canon of Westminster, 1873. Visited America, and, of course, lectured, 1874. Died January 23, 1875; was buried at Eversley.

The authoritative life of Kingsley is *Charles Kingsley: His Letters and Memories of His Life*. (Edited by his wife. Two vols. London: H. S. King, 1877). An abbreviated edition of this is published in one volume (6s.). The article on Kingsley in the *Dictionary of National Biography* gives the main facts in concise form. There are various memoirs: by Thomas Hughes, prefixed to *Alton Locke*, ed. 1881, (Macmillan); by Dr. Rigg, prefixed to *Modern Anglican Theology*, 3d ed., (London: Wesleyan Conference Office); by the Rev. J. J. Ellis, *Charles Kingsley*, (London: Nisbet and Co.).

LECTURE.

I. *Formative Influences*. (1) Heredity—Kingsleys of Kingsley Vale, ancestry of soldiers and sailors; mother a descendant of Sir Richard Grenville; (2) natural scenery of Devon and the Fens; intercourse with Devon fishermen; (3) influence of Carlyle and Maurice; (4) the times—social unrest, Chartism, religious change; (5) his religious training, practical ethical bent. Summary of his personal characteristics: physical strength, delight in out-of-door life, love of nature as poet and artist and scientist; chivalrous devotion to woman; impulsive, generous, disinterested, restless, over-energetic; “devout, truthful, tender, brave, a God-fearing, Christ-loving, perfectly humane, whole reality of a man.”—(Dr. Rigg.)

II. *The Versatility of Kingsley*. Clergyman, economist, novelist, scientist, historian, poet, sportsman. The consequent mediocrity of much of his work. Religious and political views. Christianity “the only democratic creed.” “Muscular Christianity.” The attempt of Maurice, Hughes, Kingsley and others to Christianize socialism; co-operation not competition their watchword. Kingsley as preacher of the practical duties of humanity: sanitary reform, parliamentary reform (Chartism), social reform. His fiery indignation at the waste of life in modern civilization. Expression of his views in *Yeast*, *Alton Locke*, *Two Years Ago*. Influence of Kingsley’s work on movements of to-day.

III. *Treatment of Nature*. Love of out-of-doors. Fishing, botany, mineralogy; keen eye for colour and form in detail. Hence the descriptions of hunting scenes and the natural beauty of Devon and the Fens in *Prose Idylls* and in *Hereward the Wake* and other novels. Love of children in *Water Babies*.

IV. *Of Life*. Versatility limited Kingsley’s greatness in every particular aspect of his genius. Position as a novel-writer, second only to the greatest. Didacticism the chief flaw; instances in *Alton Locke* and *Two*

Years Ago. *Yeast*, formless and chaotic, is the book of the time. *Hypatia* and *Westward Ho!* best satisfy the demands of art. Kingsley is always effective in his treatment of nature and scenes of action. His work offers many illustrations of the true relations of man and woman. An ideal hero in Amyas Leigh. Kingsley's nature on the whole is poetic; in some poems he has touched chords scarcely less passionately and less sweetly than Burns and Tennyson.

The Illustrations to this lecture will show the chief places associated with Kingsley's life in childhood and manhood; Cornish and Devon scenes; Cambridge and the Fen country; Chester and the Dee; Eversley and Westminster Abbey.

Critical Studies. Kingsley's theological position is discussed by Dr. Rigg in *Modern Anglican Theology*, his social theories by the Rev. M. Kaufmann, *Charles Kingsley: Christian Socialist and Social Reformer*. (London: Methuen and Co., 1892); and the Rev. Dr. C. W. Stubbs, *Charles Kingsley and the Christian Social Movement* (London: Blackie and Son). See also Thomas Hughes, *The Christian Socialists of 1848*, in the *Economic Review*, October, 1893, and Vida Scudder, *Social Ideals in English Letters* (Boston: Houghton, Mifflin and Co.).

General essays more especially concerned with Kingsley as writer are by: Leslie Stephen, *Hours in a Library*, vol. iii, "Charles Kingsley" (London: Smith, Elder and Co.); Frederic Harrison, in the *Forum*, July, 1895.

A complete edition of Kingsley's works is issued by the Macmillan Company in twenty-nine volumes (90 cents per volume). The same publishers issue cheaper editions. The following are the cheaper forms of the representative works: ***Poems* and ***Water Babies*, Pocket ed. (57 cents), Novels, American ed. (70 cents). All of the novels can also be had in the Pocket edition for 57 cents per volume, *Westward Ho!* and *Two Years Ago* each being published in two volumes. There are many paper editions at even smaller prices. The English** 6d. (paper), 1s. (bound) edition is admirable (Macmillan).

STUDENT WORK.

Readings. The representative literary works of Kingsley are: 1. (a) Social Novels: *Yeast* and *Alton Locke*; (b) *Two Years Ago*; (c) Historical Novels: *Hypatia* and *Westward Ho!* 2. *Water Babies*. 3. Poems—*Andromeda*, "Oh, that we two were Maying" (in *The Saint's Tragedy*), *A Rough Rhyme on a Rough Matter* (in *Yeast*), *The Sands of Dee*, *The Three Fishers*, *Ode to the North-East Wind*, *Young and Old* (in *Water Babies*), *Ballad*, "Lorraine, Lorraine, Lorrée."

Students reading for the University Extension examination in this course are required to prepare at least one novel, *Water Babies*, and the

selected poems. They will familiarize themselves as well with the broad outlines of Kingsley's life.

Themes for Essays and Studies. (1) Kingsley's position toward Chartism as expressed in *Alton Locke*. (2) The meaning of Christian Socialism as used by Maurice, Hughes, and Kingsley. (3) Kingsley's interest in science as shown in *Two Years Ago*. (4) Kingsley's descriptions of Nature (*Yeast*, *Westward Ho!* and *Prose Idylls*). (5) An appreciation of *Water Babies*, bringing out any characteristics of Kingsley contained in it. (6) Studies of Kingsley's men: Lancelot Smith, Tregarva, Alton Locke, Sandy Mackaye, Philammon, Raphael Aben-Ezra, Amyas Leigh, Elsley Vavasour, Tom Thurnall, Hereward. (7) Studies of Kingsley's women: Argemone Lavington, Eleanor Staunton, Hypatia, Pelagia, Mrs. Leigh, Lucia Vavasour, Torfrida, Alfruda. (8) Studies in Kingsley's poetry: Kingsley's Songs; *Andromeda*. (9) Kingsley's philosophy in *My Winter-Garden* (*Prose Idylls*).

CRITICAL COMMENTS.

The Man. "His whole life flashed through one's thoughts. One remembered the young Curate and the *Saint's Tragedy*; the Chartist parson and *Alton Locke*; the happy poet and the *Sands of Dee*; the brilliant novel-writer and *Hypatia* and *Westward Ho!*; the Rector of Eversley and his *Village Sermons*; the beloved professor at Cambridge, the busy Canon at Chester, the powerful preacher at Westminster Abbey. One thought of him by the Berkshire chalk streams, and on the Devonian coast, watching the beauty and wisdom of Nature, reading her solemn lessons, chuckling, too, over her inimitable fun. One saw him in town-alleys, preaching the Gospel of godliness and cleanliness, while smoking his pipe with soldiers and navvies. One heard him in drawing-rooms, listened to with patient silence till one of his vigorous or quaint speeches bounded forth never to be forgotten. How children delighted in him! How wild young men believed in him and obeyed him, too! How women were captivated by his chivalry, older men by his genuine humility and sympathy."—F. Max Müller, in *Letters and Memories*, ii, 460 f.

The Teacher. "Scholar, poet, novelist, he yet felt himself to be, with all and before all, a spiritual teacher and guide. . . . Amidst all the wavering inconsistency of our time, he called upon the men of his generation with a steadfastness and assured conviction that of itself steadied and reassured the minds of those for whom he spoke, to 'stand fast in the faith.'"—A. P. Stanley, *Funeral Sermon*, Westminster Abbey, January 31, 1875.

The Socialist. "Kingsley's sentiment was thoroughly in harmony with the class of squires and country clergymen, who required in his opinion to be roused to their duties, not deprived of their privileges. He there-

fore did not sympathise with the truly revolutionary movement, but looked for a remedy of admitted evils to the promotion of co-operation, and to sound sanitary legislation. . . . He strove above all to direct popular aspirations by Christian principles, which alone, he held, could produce true liberty and equality.”—Leslie Stephen, *Dictionary of National Biography*, vol. xxxi.

The Novelist. “No romances, except Thackeray’s, have the same glow of style in such profusion and variety as Charles Kingsley’s—and Thackeray himself was no such poet of natural beauty as Charles Kingsley.”—Frederic Harrison, *Forum*, 1895.

The Poet. “‘The Andromeda’ is in every way admirable. It is probably the most successful attempt in the language to grapple with the technical difficulties of English hexameters. . . . The shorter poems have generally a power of stamping themselves upon the memory, due, no doubt, to their straightforward, nervous style. They have the cardinal merit of vigour which belongs to all genuine utterance of real emotion. . . . His ‘North-Easter’ . . . as ringing and vigorous as could be wished. It would not be easy to find a better war-cry for the denouncer of social wrongs than the ballad of ‘The Poacher’s Widow.’ And, to pass over the two songs by which he is best known, such poems as ‘Poor Lorraine,’— . . . or the beautiful lines in the ‘Saint’s Tragedy,’ beginning ‘Oh, that we two were Maying!’, are intense enough in their utterance to make us wonder why he fell short of the highest class of song-writing.”—Leslie Stephen, *Hours in a Library*, iii, 44 f.

IV. John Ruskin.

"I will strive to raise my own body and soul daily into higher powers of duty and happiness; not in rivalry or contention with others, but for the help, delight, honour of others, and for the joy and peace of my own life."

"The faith of man is not intended to give him repose, but to enable one to do his work . . . that he should look stoutly into this world, in faith that if he does his work thoroughly here, some good to others or himself, with which however he is not at present concerned, will come of it hereafter."

—John Ruskin.

BIOGRAPHICAL DETAILS.—John Ruskin was born February 8, 1819, at 54, Hunter Street, Brunswick Square, London, only child of John James Ruskin, an educated Scotch wine-merchant of London, and Margaret Cox, his cousin. Ruskin's childhood was spent partly in London, partly in Perth, and after his fourth year at Herne Hill, in a southern suburb of London. As a child he travelled about much with his father; was trained in his Bible and good literature; precocious in his application to poetry, mineralogy, drawing. Turner's Rogers's *Italy*, given him on his thirteenth birthday, marks an epoch in his life. His tour to the Rhine in 1833 was one of many tours taken in the company of his parents, year after year, both in England and abroad. Private school and tutors; was matriculated at Oxford, 1836; took up residence in Christ College, January, 1837; won the Newdigate prize for English verse, 1839; took his B. A. degree, 1842. Indecision as to his career; the church thought of. Abuse of Turner a deciding incident. *Modern Painters*, vol. i, written at Herne Hill in the winter of 1842. The following year the family removed to 163, Denmark Hill. M. A., Oxford, 1843. In 1845 Ruskin went alone to Italy to study art, returning to write *Modern Painters*, ii, during the winter. He was frequently abroad in after years. Threatened for a time with consumption. In 1848 he married, chiefly at his parents' desire, the Scotch beauty, Euphemia Chalmers Gray, of Perth, for whom in 1841 he had written *The King of the Golden River*. *Stones of Venice*, i, 1850. *Poems*, collected ed., 1850. Intercourse with Carlyle, Maurice, 1851; defence of the Pre-Raphaelites. Took part in the establishment of the Working Men's College, London. 1854 he was divorced from his wife, who married the painter Millais. In 1857 he lectured on the *Political Economy of Art* in Manchester. *Modern Painters*, v, and *Unto This Last*, 1860. *Sesame and Lilies*, Manchester lectures, 1864; *Crown of Wild Olive*, Bradford, Camberwell, Woolwich lectures, 1864-65; *Mystery*

of *Life* (see *Sesame and Lilies*), a Dublin lecture, 1862. In 1869 he was made Slade Professor of Fine Art, Oxford, re-elected 1873, 1876; published many series of lectures on art, architecture, mythology in consequence. See Mallock's *New Republic*. In 1871 he began to issue monthly letters to workingmen entitled *Fors Clavigera*. In 1871 he was elected Lord Rector of St. Andrew's. The St. George's Company (or Guild) was mooted the same year. In 1872 he settled permanently at his Lake country home of "Brantwood", Coniston. Ruskin's second attachment, which had also an unhappy ending, belongs to the years 1872-75. In 1875 the St. George's Guild took form; situation near Sheffield; the museum first at Walkley, then at Meersbrook Park; Langdale linen industry; woollen mill at Laxey, Isle of Man. Ruskin renews his Christian belief. First mental attack, 1879. First Ruskin Society established, Manchester. Resigned the Slade professorship, 1879; reappointed, 1883; resigned, 1884, when Oxford adopted vivisection. Oxford D. C. L., 1893. The later years of Ruskin's life at "Brantwood" have been years of peaceful retirement, guarded by the devotion of his cousin and adopted daughter, Mrs. Severn. "*Datur hora quieti.*"

Mr. Collingwood's summary is effective: "In the 20's, he is the versatile child; in the 30's, the wayward young genius; in the 40's, the polemical art-critic; in the 50's, the dictator of taste; in the 60's, the heretical economist; in the 70's, the unacademical professor; in the 80's, 'the Sage of Coniston.'"

The authoritative biographies of Ruskin are his own *Præterita* (incomplete but charming, especially in the picture of his boyhood) and *The Life and Work of John Ruskin*, by W. G. Collingwood (London: Methuen and Co.). Shorter sketches are as follows: *John Ruskin: a Biographical Outline*, by W. G. Collingwood (London: Virtue and Co.); *John Ruskin: His Life and Teaching*, by J. Marshall Mather, 3rd ed. (London and New York: Frederick Warne). The pleasant personal sketch by Mrs. Ritchie in *Harper's Magazine*, March, 1890, should not be passed over, nor, perhaps, A. M. Wakefield's *Brantwood, Coniston*, in *Murray's Magazine*, November, 1890, and the interesting illustrations of Ruskin in the *Art Journal*, xxxiii (1881), pp. 321, 353; xxxviii (1886), p. 46; *Magazine of Art*, xiv, pp. 73, 121; *McClure's*, vol. 2, 315.

The works of Ruskin are indicated with detail in the *Bibliography of Ruskin* (Shepherd), 5th ed. (1834-1881) (London: Elliot Stock); and in the elaborate two volumes, *A Complete Bibliography of John Ruskin*, compiled by I. J. Wise and J. P. Smart (London, 1893). His authorized publisher is George Allen, Sunnyside, Orpington. The authorized American reprints are published by Charles E. Merrill and Co., New York. It is, perhaps, too much to expect of human nature to prefer the fine expensive English editions, or even Merrill's good issues, to the cheap American reprints.

LECTURE.

I. *Formative Influences.* Ruskin's boyhood as revealed in *Præterita*; life at Herne Hill and its results—industry, interest in good literature, evangelical Christianity. Ruskin's nature gets some elucidation from heredity. Scotch ancestry, father a well-to-do wine-merchant of literary and artistic tastes, "an entirely honest merchant"; mother careful, precise, evangelical, narrow; "she established my soul in life." Ruskin as a boy learnt the lessons of Obedience, Faith, and Peace. Scotch mood and temperament in Ruskin. Early interest in landscape and in art. Turner's engravings of Rogers's *Italy*. Oxford life; the Newdigate prize for *Salsette and Elephanta*.

II. *The Starting Point of Ruskin's Mission:* public depreciation of Turner, the "black anger" of Ruskin—*Modern Painters* (first vol. published in his 24th year, the last in his 41st), a treatise on the principles of art—chiefly of landscape painting—and the application of those principles in judging the relative merits of old and modern masters. Criticism of architecture begun in *Seven Lamps of Architecture*. This first period a "brilliant but immature" exposition of the masters and principles of art.

III. *Ruskin's Art Criticism* has an ethical basis both in *Seven Lamps* and *Stones of Venice*. Hence the transition from a criticism of art to a criticism of national and individual life. Change in his religious convictions; abandons his early evangelical beliefs; scene in the Waldensian chapel, Turin, 1858; a period of doubt and uncertainty ensues; Ruskin becomes "a Christian Catholic in the wide and eternal sense." Ruskin's interest in political economy—*Political Economy of Art, Unto This Last*; urges government and co-operation against anarchy and competition. Ruskin is a disciple of Carlyle in his opposition to the tendencies of modern life—*Crown of Wild Olive*. His practical scheme in the St. George's Society or Guild. Its present condition. Political teachings in *Fors Clavigera*.

IV. *Criticism of Individual Life.* Influence of Scott and Carlyle. *Sesame and Lilies*. The sacredness of life; its opportunities. The mechanical spirit means death to the individual and to social life. The need of feeling, sensation, earnestness, high motive, love; the love of duty. Ruskin's gospel of work; social duty of the individual; reverence of woman; love of beauty and nature, and God. Practical idealism.

V. *Ruskin's Confession of Failure*, in the *Mystery of Life and Its Arts* and *Præterita*. In what has he failed, in what succeeded? The errors, exaggerations, contradictions in his work; its personal, uncritical character. Necessity of allowance for the personal factor. He is poet, prophet, revealer; an heroic figure, in sincerity, elevation, disinterestedness, self-sacrifice, passion for beauty, for justice. His mission that of David against the Philistia of art, manufacture, ecclesiasticism, gig-

manity. Effect of his work in the strengthening of the social conscience. Practical effect in museums, art schools, guilds, factories. Ruskin as interpreter of literature and nature. Impassioned ethical teacher. His prose style matchless in fluency, power, harmony of language, command of illustration and example, irony, beauty; especially is he master over the deep well-springs of pathos.

Illustrations. The illustrations of the lecture include the scenes of Ruskin's boyhood, Herne Hill, Denmark Hill, Perth; Oxford, Christ Church, University Galleries and Ruskin Drawing School, Museum, etc.; drawings of Turner and Ruskin; "Brantwood" and surroundings; portraits of Ruskin and those associated with him.

Critical studies of Ruskin's work are: W. G. Collingwood, *Life and Work of John Ruskin* (London: Methuen and Co., 2 vols.); J. Marshall Mather, *John Ruskin: His Life and Teaching*, (London and New York: Frederick Warne, 3d ed.). An important volume is *Studies in Ruskin*, by Ed. T. Cook (Orpington: George Allen). His economic work is specially treated by J. A. Hobson, *John Ruskin, Social Reformer* (London: James Nisbet); his art teachings by William White, *The Principles of Art* (Orpington: George Allen). The following essays are valuable: J. M. Robertson, *Modern Humanists*, ch. v (London: Swan Sonnenschein). Ruskin as an art critic is the subject of an unfavorable article in the *Century*, January, 1888, by W. J. Stillman; he is discussed as a master of prose in the *Nineteenth Century* by Frederic Harrison, 38, p. 561. See *Poole's Index* for further guidance.

STUDENT WORK.

Readings. Ruskin can be approached to best advantage by means of his ** *Præterita*, of which all the early chapters should be read for the key they afford to his mind and sympathies. After this ** *Sesame and Lilies* should be studied and briefly summarized; it contains much of Ruskin's best teaching in education and ethics. ** *Unto This Last* should be similarly read for his views of political economy. Of his writings on art and architecture the ** *Seven Lamps* or ** *Modern Painters*, v, Pt. vii, "Of Cloud Beauty," may be taken as illustrations.

For editions see above.

Students reading for the University Extension examination will find the questions confined to the above plan of work.

Essays and Studies. The working out of some line of thought is advisable, if possible in the form of a paper for the lecturer, from among the following: (1) Ruskin's personal character. (2) Biographic sketches, as Ruskin at Herne Hill or "Brantwood". (3) J. M. W. Turner and his vindication by Ruskin. (4) The Guild of St. George; its aims and results. (5) Ruskin's principles of art (see *Laws of Féssole*). (6) Ruskin

as an economist. (7) Ruskin's views on books and reading (*Sesame*). (8) Ruskin's views on the education and place of women (chiefly based on *Lilies*). (9) *Fors Clavigera*; its meaning, duration, object, style. (10) Points of agreement in the teaching of Carlyle and Ruskin. (11) Ruskin's poetry. (12) Ruskin's prose style. (13) Ruskin as a preacher of the higher life.

CRITICAL COMMENTS.

General Impression. "Eh! he's a grand chap, is Maisther Rooskin."—Cumberland peasants' comment, Collingwood, *Life*, ii, 227.

"One of the greatest men of the age."—Tolstoi.

Leading Trait. "If I may record the impressions of one who has known Mr. Ruskin somewhat intimately, I should say that the leading trait in his character is a peculiar love of justice, of poetical justice, the traditional equity of Haroun al-Raschid, of Trajan, of David. Ruskin's defence of Turner against the journalists, of the Pre-Raphaelite Brotherhood against the academicians, of Forbes against the physicists, of all unacknowledged claims, of neglected genius, of unrecognized truth, of unreverenced faith—all this springs not so much out of care for them, but, down at the heart of him, from a vital passion for justice, in which commonplace discretion, worldly wisdom, and all makeshift averages, reticences, civilities, animosities of ordinary human intercourse are swallowed up in the outrush of a geyser."—W. G. Collingwood, *John Ruskin*, p. 30.

Art Teaching. "His art-criticism is radically and irretrievably wrong."—W. J. Stillman, *Century*, January, 1888.

"It is not too much to say that he like Winckelmann has given the mind a new organ for the appreciation of beauty."—Bosanquet, *History of Æsthetics*, p. 448.

As Social Reformer. "'Honest production, just distribution, wise consumption', these words summarize the reforms the necessity of which he strove to enforce. . . . To clarify the vision, elevate the aim, and so to dignify the ends of conduct, are the persistent endeavours of John Ruskin's teaching."—J. A. Hobson, *John Ruskin: Social Reformer*, p. 310, p. 320.

Message to the Nation. "We have seen a man in whom the highest gifts of refinement and of genius reside, who yet has not grudged to give his best to others; who has made it his main effort—by gifts, by teaching, by sympathies—to spread among the artisans of villages and the labourers of our English fields the power of drawing a full measure of instruction and happiness from this wonderful world. . . . Among all his lessons . . . none can have sunk deeper than the last: that the highest wisdom and the highest treasure need not be costly or exclusive; that the greatness of a nation must be measured, not alone by its wealth and



apparent power, but by the degree in which its people have learned together, in the great world of books, of art, and of nature, pure and ennobling joys."—Prince Leopold, Speech in behalf of the London Society for the Extension of University Teaching, February 19, 1879.

As a Master of Style. "He stands forth now, alone and inimitable, as a supreme master of our English tongue. . . . Every other faculty of a great master of speech, except reserve, husbanding of resources, and patience, he possesses in measure most abundant—lucidity, purity, brilliance, elasticity, wit, fire, passion, imagination, majesty, with a mastery over all the melody of cadence that has no rival in the whole range of English literature."—Frederic Harrison, *XIX. Century*, vol. 38 (1895).

V. Matthew Arnold.

"O world, as God has made it! All is beauty
And knowing this is love, and love is duty."

"Still nursing the unconquerable hope,
Still clutching the inviolable shade."

"Souls temper'd with fire,
Fervent, heroic, and good,
Helpers and friends of mankind."

—Matthew Arnold.

BIOGRAPHICAL DETAILS.—Matthew Arnold was born December 24, 1822, at Laleham, on the Thames, Surrey. He was the eldest son of Dr. Thomas Arnold, then curate of Laleham, afterward (1836-1842) headmaster of Rugby School. At the age of fourteen Arnold went for a year to Winchester, then for four years (1837-1841) to Rugby, where he won the school prize for poetry by his *Alaric at Rome*, a school exhibition, and a scholarship in Balliol. He was matriculated November 28, 1840, entering Balliol College. In Oxford he won the Newdigate prize for poetry by *Cromwell*, 1840, took his B. A. (second class in the Classical Schools) 1844, and was elected fellow of Oriel College, 1845. He did not remain in Oxford, much as he loved it; but left to teach in Rugby School. After a few months he became, in 1847, private secretary to Lord Lansdowne, President of the Council, who four years later appointed him one of H. M. lay inspectors of schools, an office to which he devoted his practical life until his retirement in 1886. The year of his appointment he married Frances Wightman. His life as inspector was as nomadic as an Extension lecturer's, for his duty at first included the non-Anglican primary schools of about one-third of England. Later on his work was confined to Westminster, and he was able to make his home at Cobham until his death, April 22, 1888. In addition to his routine official duties, Arnold was several times on the Continent studying and reporting on education. In 1857-1867 he lectured as professor of poetry in Oxford, which honoured one of its greatest sons as D. C. L. in 1870. In 1883 and 1886 he lectured in America. Arnold's published works as an education officer are: *A French Eton*, 1864; *Schools and Universities on the Continent*, 1868; *Higher Schools and Universities in Germany*, 1874; *Elementary Education Abroad*, 1888; *Reports on Elementary Schools*, 1889.

His literary career divides itself into two periods: the first, the poetic one (1849-1869), marked by *The Strayed Reveller and Other Poems*, 1849; *Empedocles on Etna and Other Poems*, 1852; *Poems*, a new edition of the

preceding with changes, 1853; *Poems* (2d series), 1855; *New Poems*, 1867; *Poems*, collected edition 1869. The second, the prose period, may be dated from the publication of *On Translating Homer*, 1861. It divides itself into two parts, one dealing with politics and religion, treated from the point of view of culture, and embracing *Culture and Anarchy*, 1869; *St. Paul and Protestantism*, 1870; *Friendship's Garland, Literature and Dogma*, 1873; *God and the Bible*, 1875; *Last Essays on Church and Religion*, 1877; *Irish Essays*, 1882; *Civilization in the United States*, 1888. The second part is Arnold's true sphere—literary criticism: *Essays in Criticism*, 1865; *Mixed Essays* (in part), 1879; *Discourses in America, Essays in Criticism*, 2d series, 1888.

Biographical material of Arnold's life is very scanty. His *Letters*, edited by G. W. E. Russell, are the chief source. His life as H. M. inspector of schools is best treated by Sir Joshua Fitch, in *Thomas and Matthew Arnold* ("Great Educators" series). The best general treatment of his life and work is G. Saintsbury's *Matthew Arnold* ("Modern English Writers" series), (Blackwood). Mrs. Florence Earle Coates gave an admirable appreciation of Arnold in the *Century*, vol. 47, p. 937.

A most excellent *Bibliography* is that of T. B. Smart (London: Davy and Sons).

His prose works are all published by Macmillan in an edition of many volumes. The "Colonial" edition of ***Essays in Criticism*, both series, is the cheapest reprint. His **poems are in a one-volume edition (Macmillan, \$1.75); selections in "Golden Treasury" series, and in Stead's "Penny Poets," Nos. 26 (which contains an excellent introduction) and 47.

LECTURE.

I. *Formative Influences.* The character and powers of Dr. Thomas Arnold can be traced in his greater son: scholarship, liberalism, piety, earnestness, social helpfulness. Classical education at Rugby and Oxford; classical literature an ever-present factor in his life. The spirit of Oxford and of the neighbourhood, of Wordsworth and the Lake Country. French blood and French culture: Senancour's *Obermann* and Sainte-Beuve ("one of my chief benefactors"). Popular impressions of Arnold. His essential disposition: "pre-eminently a good man; gentle, generous, enduring, laborious; a devoted husband, a most tender father, an unfailing friend." To his countrymen, "David, the son of Goliath."

II. *As an Officer of Public Instruction.* A painstaking and faithful worker throughout life. His view of education, it must mean culture or be naught. Literature—especially the literature of the Bible—good poetry—that is "formative". Schools must not be sectarian or class schools. Good secondary schools are the great need of England. Modern trend of education in England. "When English statesmen rouse them-

selves to a perception of the need of a coherent and well-ordered system of secondary schools, in which due regard shall be had not only to the claims of active life but to the higher claims of the inner life for expansion and for purification, the result will be largely owing to the stimulus which his writings afforded and to the high and generous conception he had formed of the ends which ought to be attained in a liberal education" (Fitch).

III. *As Poet.* "Poetry . . . a criticism of life." His prevailing note, "the sense of tears in mortal things"; peace, and not joy, is the gift of life to man; not a sluggish content, but "toil unsevered from tranquillity"; peace, born of strength, self-dependence, and the example and memory of the wise and great of this world; due in part, too, to "a beloved hand" and "a loved voice"; due in part as well to nature—"bird-haunted English lawns", quiet rivers, and the silent stars. In execution Arnold has the artistic reserve, lucidity, polish of the classics. Among English poets Gray is the nearest parallel. His own view: "I have less poetical sentiment than Tennyson and less intellectual vigour and abundance than Browning. . . . I have perhaps more of a fusion of the two than either of them." Best work: *The Forsaken Merman*, *Scholar-Gypsy*, *Thyrsis*, all elegiac in tone.

IV. *As Critic of Literature.* The two natures in Arnold: "The shy, refined elder brother (the poet) . . . the happier younger brother (the critic)." (Dowden.) Arnold's professorship of poetry in Oxford, the immediate cause of his *Essays in Criticism*, first series, and his *Study of Celtic Literature. The Function of Criticism*. The character of French criticism in Taine and Sainte-Beuve. Arnold, "the English Sainte-Beuve." Differences between Arnold's method and that of the earlier English critics: its personal basis, sympathy, grace, lightness—the *causerie* of Saint-Beuve anglicized. The canon of criticism, "the best that has been thought and said in the world." Illustrations of his fine critical insight; also of his limitations.

V. *As Critic of Life.* Arnold's views of his countrymen: "Barbarians, Philistines, and Populace." His mission was essentially for the second, the middle class. The Philistine as Heine saw him. The British Philistine to Arnold's eyes: his view of life and religion. Arnold's epistle of culture to the Philistines, "*Sweetness and Light*" (in *Culture and Anarchy*); his attack on Philistia's religious ideas: *St. Paul and Protestantism*. Arnold's *via media* of religion in *Literature and Dogma*, etc. Religion as morality touched with emotion he held indestructible, but religion attached to supposed facts was ever insecure; in poetry, on the other hand, the idea is everything, emotion is attached to the idea; in poetry there is for the world permanent strength and an ever surer stay. A master of English prose. Mannerisms, catchwords, wearisome iterations mar some essays;

but his usual lucidity, grace, lightness, humour match his prose with that of his master Sainte-Beuve. His poetry is his abiding work—by which he is second in the era perhaps only to Tennyson and Browning. His poetic temperament is the key to his beliefs and view of life.

Illustrations. The illustrations to this lecture comprise the scenes of Arnold's life at Laleham, the valley of the Thames, Winchester, Rugby, Oxford and its neighbourhood, Fox Howe and the Lake Country, Government offices, London, together with portraits of Arnold and his circle.

Critical Studies. The following are among the best general articles: Andrew Lang, *Century Magazine*, vol. 3 (1882); E. P. Whipple, *North American Review*, vol. 138 (1884); E. Dowden, *Transcripts and Studies*; F. W. H. Myers, *Fortnightly Review*, vol. 43 (1888); H. D. Trail, *Contemporary Review*, vol. 53 (1888); A. Birrell, *Scribner's Magazine*, vol. 4 (1888); J. Jacobs, *George Eliot*, etc.; A. Galton, *Two Essays on Matthew Arnold*; J. M. Robertson, *Modern Humanists*. His poetry is discussed by A. C. Swinburne, *Fortnightly Review*, vol. 2 (1867), (reprinted in his *Essays and Studies*), *XIX. Century*, vol. 15 (1884) (reprinted in *Miscellanies*); Alfred Austin, *Poetry of the Period*; H. B. Forman, *Our Living Poets*; R. H. Hutton, *Literary Essays*; H. G. Hewlett, *Contemporary Review*, vol. 24 (1874); E. C. Stedman, *Victorian Poets*; G. S. Merriam, *Scribner's Monthly*, vol. 18 (1879); H. Walker, *Greater Victorian Poets*; W. H. Hudson, *Studies in Interpretation*. For a detailed list of criticisms and reviews see Smart's *Bibliography of Matthew Arnold*, 1892. For articles subsequent to its publication see Poole's *Index of Periodical Literature*.

STUDENT WORK.

Representative readings of Arnold are (1) of his poems, *The Forsaken Merman*, *The Scholar-Gypsy*, *Thyrsis*, *Dover Beach*; (2) of his "apostolic" writings, *Sweetness and Light* (in *Culture and Anarchy*), *Numbers and Literature and Science* (in *Discourses in America*); (3) of his critical writings, *Wordsworth and Shelley* (in *Essays in Criticism*, 2d series) and *Emerson* (in *Discourses in America*).

Candidates for the University Extension examination will be expected to have prepared any two of the groups above.

Essays and Studies. (1) A study of *Thyrsis*, its theme, form, treatment, and relation to Arnold's own life. (2) Aspects of nature in Arnold's verse. (3) Explain Arnold's judgment of his poetry, expressed about 1869: "My poems represent, on the whole, the main movement of mind in the last quarter of the century." (4) Arnold's British Philistine: an exposition and a criticism. (5) The claims of Poetry as a means of culture. (6) Arnold's criticisms of the United States (cf. Dickens's). (7) Report briefly *Equality* (in *Mixed Essays*).

CRITICAL COMMENTS.

His Life. "The world . . . did not understand his serious side—hard work, independence, and the most loving and careful fulfillment of all the duties of life."—Benjamin Jowett, *Life*, ii., 338.

"He preserved from chance control
The fortress of his 'stablisht soul ;
In all things sought to see the Whole ;
Brooked no disguise ;
And set his heart upon the goal,
Not on the prize."

—William Watson, *In Laleham Churchyard*.

"The future historian of literature who seeks a key to the moral condition of the England of our time, to its intellectual unrest, and to its spiritual aims and tendencies, will find it here [in his poems]."—Sir Jeshua Fitch, *Thomas and Matthew Arnold*, p. 261.

As Poet. "He has a power of vision as great as Tennyson's, though its magic depends less on the rich tints of association, and more on the liquid colours of pure natural beauty; a power of criticism and selection as fastidious as Gray's with infinitely more creative genius; a power of meditative reflection which, though it never mounts to Wordsworth's higher levels of genuine rapture, never sinks to his wastes and flats of commonplace. Arnold is a great elegiac poet, . . . And though I cannot call him a dramatic poet, . . . he shows . . . great precision in the delineation of character."—R. H. Hutton, *Contemporary Review*, vol. 49 (*Essays on Some of the Modern Guides of Thought*, p. 130).

As Critic. In introducing the methods of Sainte-Beuve into England, he transferred the interest in criticism from the books to the man. What he did in criticism was to introduce the *causerie*, and with it the personal element. . . . The critic . . . professes to give no more than the manner in which a new work strikes his individuality. . . . His criticism of books. . . . was a criticism of life, and here his work touched the deepest problems of his time."—J. Jacobs, *George Eliot*, etc., p. 80.

IV. Rudyard Kipling.

"The depth and dream of my desire,
The bitter paths wherein I stray
Thou knowest, who hast made the Fire,
Thou knowest, who hast made the Clay!

One stone the more swings to her place
In that dread Temple of Thy Worth—
It is enough that through Thy grace
I saw naught common on Thy earth.

Take not that vision from my ken;
Oh whatsoever may spoil or speed,
Help me to need no aid from men
That I may help such men as need."

—Rudyard Kipling, from *L'Envoi* to "*Life's Handicap*."

BIOGRAPHICAL DETAILS.—Rudyard Kipling was born December 30, 1865, in Bombay, India, son of John Lockwood Kipling, architectural sculptor, Bombay School of Art (1865–1875), principal of the Mayo School of Art and curator of the Central Museum, Lahore (1875–1893). His mother was one of three daughters of the Rev. George Browne Macdonald, her sisters marrying Sir Edward Poynter and Sir Edward Burne-Jones. At the age of five he came to England, first to Southsea, then to the United Services College, Westward Ho!, Devon. His literary career began at school as editor of the school paper, as a contributor to a local newspaper, and as author of a book of verse *Schoolboy Lyrics*. At the age of sixteen he was again at home in India, as subeditor of the *Lahore Civil and Military Gazette*. At eighteen he published a volume of parodies, *Echoes*. In the *Lahore Gazette* and in the *Pioneer* of Allahabad, of which he was special correspondent, Mr. Kipling first printed the poems and tales issued as *Departmental Ditties*, 1886, and *Plain Tales from the Hills*, 1888. Before this he had joined with his father, mother, and sister in *The Quartette*, 1885, to which he contributed *The Strange Ride of Morrowbie Jukes*. His star really rose in 1889 by the publication in the "Indian Railway Library" (in paper covers, price 1 rupee, A. H. Wheeler, Allahabad) of six books of Indian sketches: (1) *Soldiers Three*, (2) *The Story of the Gadsbys*, (3) *In Black and White*, (4) *Under the Deodars*, (5) *The Phantom Rickshaw*, etc., (6) *Wee Willie Winkie*, etc. The success of these stories gave Mr. Kipling a name in the world. The same year he set off to visit China, Japan, America and published his impressions in the *Detroit Free Press*. Arrived in England he published *The Record of Badalia Herodsfoot*. In 1890 *Letters of Marque*, *The City of*

Dreadful Night (No. 14, "Indian Railway Library"), and, in America, *Mine Own People*, were published. In 1891 Lippincott's Magazine did itself honour in issuing *The Light That Failed*. *Life's Handicap* appeared the same year. He returned to England in 1891. January 18, 1892, he married Carolyn Starr Balestier, sister of Wolcott Balestier, his collaborateur in *The Naulahka*, 1892. After a new journey round the world, during which *Barrack-room Ballads* was issued, Mr. Kipling settled near Brattleboro', Vermont. He published *Many Inventions*; in 1893 returned to England, he issued in 1894 *The Jungle Book*; in 1895 *The Second Jungle Book*; in 1896, *The Seven Seas*; in 1897, 'Captains Courageous.' Early in 1898 he made a visit to Cape Colony; in the autumn was aboard a man-of-war, viewing the manœuvres off the Irish coast, publishing his notes in *The Fleet in Being*. In the winter he settled in Rottingdean, near Brighton. *The Day's Work* was published in 1898. In February, 1899, he sailed to America, whence, after an almost mortal illness, he returned in June to England, to Rottingdean, Sussex.

Material for the story of Mr. Kipling's life is afforded by his own *My First Book*, McClure's, vol. 3 (*Idler*, vol. 2, and *My First Book*, ed. J. J. Jerome, London: Chatto and Windus); E. Kay Robinson, *McClure's*, vol. 7; G. F. Monkshood (W. J. Clarke), *Rudyard Kipling: An Attempt at Appreciation*—an unsuccessful one. (London: Greening & Co., 1899.) W. M. Clemens, *A Ken of Kipling* (New York: New Amsterdam Book Co.).

Mr. Kipling's works are published in divers manners and sundry places: in England chiefly by Macmillan and Heinemann, in America by the following authorized houses: Macmillan, Lippincott, The Century Co., Scribners, Doubleday and McClure. The last-named firm has begun the publication of a definitive edition for America.

LECTURE.

I. *Formative Influences.* The English in India, the conditions of government of 300 millions by 75,000 and a civil service. Climatic, geographical, and dynastic conditions. The nature of service in the army and civil government. Anglo-Indian domestic life; Simla. England's interest in the East. The new feeling for the Empire. The opportunity called forth the man. Mr. Kipling's birth in Bombay. His wit, caustic humour, powers of observation in part inherited. School life in England gave an understanding of "home" and familiarity with English boy life and English landscape. Its early close. Kipling is non-academic; some say non-literary; Mr. Froude says uneducated. His "fire-baptism" in India as subeditor, special correspondent, intimate of soldier, civilian, native, observer of all things living and picturesque. His pre-eminent gifts: first, a power to see significant things—in the barracks, in the office, in the bazaar, in the jungle—to see them clearly, sharply, and in

relation to life. Second, the power to feel deeply the joy, the passion, the bitterness of life, in a country where all things are intensified, to feel the living spirit in diverse and unexpected forms and places—in the native, the blackguard, the adventurer, the private soldier, the Anglo-Indian child, the government clerk, even the beasts of the jungle. Third, the imagination to hold together the material offered and present it in new and interesting forms. Fourth, a power of expression, curt, pungent, direct, forcible—and, to make all these tell, untiring industry and, in general, a high ambition to do his work in the sight of the Master Workman. The faults of his qualities—a certain hardness, glare, a touch of coarseness, cynicism.

II. *Resultants*—a fresh vision, a fresh method, and, perhaps, a new era of literature. Mr. Kipling works on the borderland of the ruling and administrative classes, in abnormal conditions, and the massed millions of “raw brown naked humanity”. Life in India emphasizes the simpler, more primitive aspects, motives, and actions of life. Vices and virtues become at once less subtle and more intense. Strength, courage, daring, endurance are exalted; “the shiny toy-scum stuff people call civilization” is despised; the conventions, refinements, restraints of social life suffer. Woman suffers, as well, with the relaxation of social bonds. Creeds and systems of thought are of no account. The individual man’s life stands out, in its primal relations to work, love, and duty, against the background of “brown humanity”, and the mysterious jungle or far-off mountain land. Mr. Kipling views the facts of life in India as he found them, views them steadily, relentlessly, “drawing the Thing as he sees it for the God of things as they are.”

III. *What his vision and method have given us.* (i.) The Native, especially in relation to the British—“Lispeth”, “Without Benefit of Clergy”, “On the City Wall”, “Beyond the Pale”, “The Gate of the Hundred Sorrows”, “The Story of Muhammad Din”. (ii.) The Jungle—the two *Jungle Books*. (iii.) The Civil Service—“Thrown Away”, “Wressley of the Foreign Office”, “At the End of the Passage”. (iv.) Social Life in India—“Three and an Extra”, “At the Pit’s Mouth”, “The Story of the Gadsbys”. (v.) The Private Soldier in India—Mulvaney, Ortheris, Lea-royd, “The Taking of Lungtungpen”, “The Courting of Dinah Shadd”, “With the Main Guard”, “On Greenhow Hill”, “The Big Drunk Draf”, “The Man Who Was”, “Drums of Fore and Aft”. Drinking, love-making, fighting, with the kernel of manhood in the soldier and an undertone of pathos. (vi.) The adventurer—“The Man Who Would be King”. Application of the point of view and method elsewhere: *The Light That Failed*, ‘*Captains Courageous*’. A new vein in “William the Conqueror” and “The Brushwood Boy”.

IV. *Mr. Kipling’s verse deals largely with similar material and in a similar*

spirit and method. We find especially the glorification of Thomas Atkins in multi-form aspects—his courage, his cowardice, his laconic grim humour—and with him the Indian servant and Soudanese warrior, and, later, the British sailor. The style is apt and effective—"trampling", condensed; strong rhythm as of the bugle, but no harmonies, little beauty, much that is grotesque and incongruous. A strong personal note throughout, all things being rendered through personality, as the derelict vessel, the deep-sea cable, the lighthouse. Also a patriotic note, having a larger theme than "little England"—the imperial note here first heard in English poetry. Of still wider sweep are the poems which voice the spirit of the East, of travel, of work and duty and devotion to the artist's highest aspirations in the sight of the Master. Strenuous, high-thoughted verse, promising greater achievement.

Limitations of work thus far: in knowledge of life, in drawing of character, in finish and expression. With Mr. Kipling literature undergoes distinct modifications, and in some respects he brings the Victorian era to a close and offers a prospect into the future.

The Illustrations. The slides are illustrations of Indian life and scenes; MSS., homes, and portraits of Mr. Kipling.

The chief essays on Mr. Kipling's work are: Francis Adams, "Rudyard Kipling", *Fortnightly Review*, vol. 56 (1891); and "Mr. Rudyard Kipling's Verse", *ib.*, vol. 60 (1893) (both admirable); Edmund Gosse, "Rudyard Kipling", *The Century*, vol. 20 (1891); J. M. Barrie, "Mr. Kipling's Stories", *The Contemporary Review*, vol. 59 (1891); W. H. Bishop, "Mr. Kipling's Work, So Far", *Forum*, vol. 19 (1895); M. Schuyler, "Rudyard Kipling as a Poet", *Forum*, vol. 22 (1896); W. D. Howells, *McClure's*, vol. 8 (1897); C. E. Norton, "The Poetry of Rudyard Kipling", *Atlantic Monthly*, vol. 79 (1897).

STUDENT WORK.

1. The following stories are representative: (a) "The Big Drunk Draf", "The Madness of Private Ortheris", "On Greenhow Hill", "With the Main Guard", "The Taking of Lungtungpen", "The Courting of Dinah Shadd", "Drums of the Fore and Aft"; (b) "Lispeth", "Beyond the Pale", "Without Benefit of Clergy", "On the City Wall", "At the Pit's Mouth", "The Man who Would be King", "The Gate of the Hundred Sorrows"; (c) *The Brushwood Boy*. 2. The first ***Jungle Book*. 3. *The Light that Failed*. 4. "Captains Courageous". 5. ***Barrack-Room Ballads*: "Danny Deever", "Tommy", "Fuzzy-Wuzzy", "Gunga Din", "Mandalay", "Gentlemen-Rankers", "Ballad of East and West", "Ballad of the Bolivar", "The English Flag", "L'Envoi" to *Life's Handicap*. *Seven Seas*: "The Last Chantey", "McAndrew's Hymn", "The Native Born", "For to Admire", "L'Envoi".

Students preparing for the University Extension examination are required to take 1 and any one of 2, 3, 4, or 5.

Essays and Studies. 1. Native life in India, depicted in (a) the Tales, (b) the Verse. 2. The Civil Service in Mr. Kipling's stories. 3. A Study of Terence Mulvaney. 4. Portrayals of women: Mrs. Hauksbee, Maisie, "William the Conqueror". 5. Thomas Atkins, in *Barrack-Room Ballads*. 6. A study of *The Song of the English*. 7. The vein of idealism in Mr. Kipling's verse. 8. Mr. Kipling's command of the picturesque epithet. 9. His descriptive power as to (a) nature, (b) city life, (c) action.

CRITICAL COMMENTS.

Point of View. "He is an artist, not a student; and his eyes, not his books, must serve him for windows into life."—*Quarterly Review*, vol. 175, p. 146.

Characteristics. "Smartness and superficiality, jingoism and aggressive cock-sureness, *rococo* fictional types and overloaded pseudo-prose, how much too much have these helped to make the name of our young Anglo-Indian story-teller familiar to the readers of the English-speaking race all over the earth."—Francis Adams, *Fortnightly Review*, vol. 56, p. 699.

Style. "He is to Mr. Stevenson as phonetic spelling is to pure English. . . . His style is the perfection of what is called journalese. . . . His chief defect is ignorance of life."—J. M. Barrie, *Contemporary Review*, vol. 59, pp. 366 ff.

"No one can claim for Mr. Kipling the possession of a real prose style, or indeed of anything approaching to it. He cannot even, at least in this respect, for a moment be placed beside his French contemporaries and fellow-storytellers—Maupassant and Bourget, let alone the great names of French and English prose. . . . Neither has he that sheer and simple sincerity of outlook, that patient and relentless realism which . . . lifts the best work of Zola so high. . . . He has the gift, both of the happy simile and of the happy phrase. . . . He is almost as keen a connoisseur of scents and smells as M. Guy de Maupassant. . . . Admirable, indeed, are those little descriptive cameos, which he strews broadcast."—Francis Adams, *Fortnightly Review*, vol. 56, p. 698.

His Work. "He has revealed to us, if partially and askew, still with singular power and vividness, what Anglo-India meant—what the life of the Anglo-Indian civil servant and soldier meant, and he has lifted the short story, as an expression of thought and emotion, a whole plane higher than he found it."—Francis Adams, *Fortnightly Review*, vol. 60, p. 596.

As Poet. "It [verse of first two vols.] is mostly *tours de force*, excellently brilliant, delightfully clever, 'monstrously taking', but it does not wear."

"A hundred years hence some appreciative and enquiring person may be searching in the British Museum for any other work done by the man who wrote 'Mandalay'."—Francis Adams, *Fortnightly Review*, vol. 60, p. 603.

"The dominant tone of his verse is indeed the patriotic; and it is the tone of the new patriotism, that of imperial England, which holds as one all parts of her wide-stretched empire, and binds them close in the indissoluble bond of common motherhood. . . . The full scale . . . is that of actual life seen by the imagination intensely and comprehensively, and seen by it always, in all conditions and under all forms, as a moral experience. . . . The gift of imagination, with which as a quality Mr. Kipling is endowed as few men have ever been, has quickened and deepened his sympathies with men of every class and race, and given him full entrance to their hearts.

"The sea has touched Mr. Kipling's imagination with its magic and its mystery, and never are his sympathies keener than with men who go down upon it, and with the vast relations of human life to the waters that encircle the earth. Here, too, is manifest his love of England, mistress of the sea. . . . His passion for the sea, the mastery of its terrors, the confident but distrustful familiarity with it of the English seaman, have never had such expression as Mr. Kipling has given to them."—Charles Eliot Norton, *Atlantic Monthly*, vol. 79, pp. 113 ff.



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